

## THE BEST Photoplay Department in WASHINGTON

**Plea of a Photoplay  
Patron for More  
Dramatic Art  
on Screen**

Of all the world's varied industries, that which most nearly reflects the infinite variety of mankind is the one which deals with amusement—entertainment. The growth of the moving picture has served to emphasize this. There has probably never been a form of amusement so democratic, so well adapted to meet the demands of all classes of pleasure seekers at the least expense of time, effort, and money. It would be foolish to state that any person could exactly suit all the individual tastes of the public in any one program. We have contended for months that the public generally wants clean moving pictures—moving pictures that are well made, well acted, and well exhibited. It would be the silliest sort of thing for any one person to set himself up as a judge of what would or would not please the entire body of patrons in any but the most general way. What this column has advocated ever since it was established and will continue to advocate is a high quality of pictures, a high standard of business policy on the part of both exhibitors and producers. All of these have been wanting in the past. All of them are wanting now in some instances. And it has been toward these instances that the criticism of this column has been directed.

But this is not exactly what we started out to say. Last week we were fortunate enough to obtain some advance program containing the views of Mrs. Milholland Boissevain on the moving pictures. Mrs. Boissevain has some very decided views that were most favorable toward the pictures, and she expressed them quite freely. Mrs. Boissevain represents one type of photoplay enthusiast whom the producers and exhibitors must please if they desire to build a business with a substantial basis. Within the past twenty-four hours we have received a most interesting letter commenting on the picture of Mrs. Boissevain's ideas and setting up an entirely different theory. The writer of the letter represents another class of intelligent critics, a class quite as large and entitled to quite as respectful a hearing and as careful attention on the part of the makers and showmen of film as does that to which Mrs. Boissevain belongs. We give a great deal of pleasure in publishing our correspondent's views because they deal with a very important feature of the picture business. They emphasize the keen attention that has been given to the photoplay by thinking people. We also emphasize what we stated in the opening paragraph—that tastes are a very divergent character must be considered in picture and program makers if they desire to make real progress. Our correspondent

"By way of a sort of balance, would you care to publish in your department some views of a lawyer's opinion on those quoted from a lady lawyer concerning the drama—silent and otherwise? With all due respect to her legal ability, I do not agree with her ideas upon this subject, although the same ideas are advanced by a number of people. So, in this connection, let me tell you a story which a newspaper man always like to get out of a family. A family lived near us who had a son gifted with great artistic ability; he has since gone to New York and become a rising artist. One of these cases of a stray member, as the rest of the family were decided Philistines; but, as is always the case, the son of a family proud of his talent and sent him to Paris to study. In the meantime, their old home was neglected. Finally, when the artist returned, he found the inartistic furnishings of his old home most repugnant, and his proud mother gave him a free rein in refurbishing. But his not-proud brother followed him about the house, jeering at his artist's tastes, to all of which the artist imperturbably replied: 'That is all right; you are a lawyer.'"

"So, in the case of the lady lawyer, whose views are quoted, she is not to have a considered opinion of the drama is a form of art; and the drama is a form of art which for centuries has come closer to the people than any other, save, perhaps, music. And this 'realism' that many now advocate, that is the exact reproduction or presentation of bare, bald facts of common life—'art' in any sense, and, since the drama, as we have heard the people for centuries, it looks like this late day to discard all that is in the past constituted its chief art; it would mean the disappearance of the drama. If we analyze the secret of the charm of the drama, we would find that its attraction lies mostly in the refuge of the daily grind which it affords. This does not imply that it must necessarily be bombastic, wild, or unbecomingly sentimental; dramatic situations depend largely upon the unusual, rather than the commonplace.

"So this lady ignores in her comments the fundamental principle of dramatic construction; that is, that incidents must all contribute toward the motif of the play, or the development of the plot. Though it is true, as she says, that there are many meaningless incidents in real life—yet, since they are not interesting, why bother us with them in a play? She complains, for instance, that in a play the merest incident, as of a hat blowing off, or a tumbler falling, or a dramatic situation depending upon the unusual, rather than the commonplace.

"So much talk about 'real life' plays is making me a bit tired, always; what do they mean by 'real life'?" Life on the street is merely an outward aspect of an artificial civilization which is growing more artificial every day. Real life is thin, and therefore, it is not necessary to the commonplace. This lady says plays should please the man on the street; but there are all kinds of men and women on a street. For instance, some of them laugh unbecomingly at horseplay and buffoonery in so-called comedies; a form of entertainment that makes me almost weep. So this is this to be arranged?"

**Chickens to Be Topic.**

Chicken fanciers of the District have been invited to the meeting tonight of the Central Maryland Poultry Association in Knights of Pythias Hall, Berwyn, Md. The speakers will be H. A. Brown, Prof. C. L. Opperman, R. D. White, W. H. Schron, Prof. Roy H. White and Col. R. L. Montague, of the association.

## PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



ON THE EVE OF A DARING STROKE.

Scene from the Ninth Installment of "The Million Dollar Mystery" at Olympic Park Tonight.

### Relentless Pursuit of a Stranger

By IRVIN S. COBB.

PART TWO.

Dunbar was still sitting where we left him at the close of yesterday's installment of this story when the hall door bell rang; he raised his head to listen. He hears his valet's voice, hears another voice answer, and then there stands in the doorway the man who is his double and yet is not his double.

"Well," says the newcomer, suddenly, "where I am, what do you want?" Dunbar extends to him the jewel case. As the other's gaze falls upon it his eyes narrow. For a moment neither man speaks.

Then, from both, the words pour forth. Sometimes their voices mingle, sometimes one snaps out sharp, quick questions and the other answers defiantly or evasively. Then suddenly, as Dunbar rises and with clinched fist is uttering a threatening demand, his counterpart turns on his heel and disappears. A moment later the hall door slams.

An hour after this scene Dunbar called his Japanese to him. He told the man to listen attentively. "Koto," he said, directly, "I know who took the jewel case. Within forty-eight hours I expect to return it to its rightful owner."

"But why," Koto asked, "does the master tell me?" "Because," Dunbar answered, "I may lose my life before this affair is over and you must clear my name if matters go so far as that."

From an inner pocket of his coat Dunbar produced a slip of cardboard and placed it in the Japanese's hands. As Koto looked at the photograph of likeness upon its upper surface his eyes widened in surprise.

"You," he said, "is this you, master, or is this the gentleman who was here an hour ago?" Dunbar replied steadily, trying vainly to hide the bitterness in his voice, "Not I, but my twin brother. He is a criminal. He has been a criminal for years, and for my sake and for my family's sake I have done what I could to shield him. Because of the likeness between us I have been mistaken for him more than once. Indeed, at least twice I have actually been taken for him and arrested for acts of which he was guilty."

"I endured all that, but when as a thief in the night he invaded the house where I have been welcomed as a guest—that marks the end of my endurance. This is my secret—a secret which has been easy for me to keep because my brother lives under an alias—but it is my secret no longer."

"You now share it with me. I command that you share my confidence until such time as I give you leave to tell the whole truth. If I lose my life I directly to Miss Margaret and tell her all I have told you."

The Japanese gravely promised and left the room. Having once resolved upon his course, Dunbar lost no time in taking the next step. He dressed straight to a dreary street of dreary tenements on the lowest west side, moving like a man who was well acquainted with the surroundings, but who yet was in doubt of an exact location. Then fortune favored him.

The dog and cat passed him and made for the battered door which led to a particularly disreputable looking tenement house. The dog entered, and Dunbar followed. He mounted dark stairs to an upper floor of a shabby house and, finding the outer door unlocked, walked without knocking into a badly furnished room. The room was empty, which was exactly what he had expected.

Seating himself at a table, he wrote a short note, signed it, and addressed it to Miss Margaret.

WHAT THEY'RE SHOWING IN WASHINGTON TODAY.

"Cabrila," Moore's Strand, Ninth and D streets.

"The Million Dollar Mystery," Ninth Installment, Olympic Park, Fourteenth and V streets.

Feature program, the Pickwick, 911 Pennsylvania avenue.

"A Tavern of Tragedy," the Empire, Eleventh and H streets northeast.

He read the note and then, fumbling inside his shirt, brought out a small weather bag which hung about his neck, next his skin. He untied the string which bound the mouth of the bag. Out into his hand like a shining, glittering little snake tumbled Margaret's stolen cameo necklace. Gloating over it, the thief was seized suddenly by fear. Since Dunbar knew beyond doubt that he had taken the necklace, he would not run a risk in carrying it longer upon his person? Suppose Dunbar should cause his arrest? Suppose he should be seized and searched?

He considered the prospect. Then he snapped his fingers—he had it! He stepped across the room to a bookshelf, and, with a likely volume and cut into its pages until he had made a nest. Wedging the necklace into the hole to hide the treasure.

Then he replaced the book on the shelf, and, well satisfied with its new hiding place, slipped out into the hall way and departed.

(The fourth and last of the Irvin S. Cobb stories, "The Dire Predicament of Dunbar," will appear next Monday and Tuesday.)

Arrests Film Warriors For Carrying Weapons

For many years Van Courtlandt Park, in the Bronx, has been used as the battlefield for the taking of many Edison productions. When George Leacey, the Edison director, had selected the best type of soldiers and cowboys to engage in a battle for the film "Face Value," he did not have the slightest idea that his plans would be disturbed by the hand of the law. The army had arrived in the park, and all prepared for a lively battle when a mounted policeman, watching the proceedings, decided it was time to investigate. The cowboys explained that they were simply acting in a motion picture. This did not satisfy the officer and they were immediately taken to the Morrisania court, charged with carrying weapons in violation of the law. When it was explained to the magistrate that the guns were not loaded and used merely to produce a scene in a photograph, they were discharged, but warned that it would be necessary for them to obtain a permit if they had any occasion to carry firearms in the future.

Newsies Enthusiastic Over Rainey Hunt Films

There was no mistaking the satisfaction of the newsboys with the Paul J. Rainey African hunt pictures at the Belasco Theater last night, where the first contingent of fifty of them hunted for proxy as the guests of The Times. The boys left the theater big game hunters, every one of them, and today the youngsters who did not happen to draw tickets for the first night were astonished by the tales of their more lucky fellows. All the newsboys who sell The Times are to attend the show before the week is over. Arrangements have been completed for the distribution of tickets through the agents in various parts of the city, as well as by the circulation manager of The Times.

Neither The Times nor Mr. Rainey want to overlook a single boy. Only fifty tickets will be given out each night, however, in order that the entire body of boys can see the show in the greatest comfort.

U. S. Needs Stenographers.

The first of a long series of competitive examinations for male stenographers is being held by the Civil Service Commission today. There is a surprising shortage in young men willing to take Government salaries of \$340 or \$360 a year, and the commission is scouring the country for eligibles for appointment.

Here Are The Winners In The Times' Movie Contest

1. Helen B. Lowell, 1438 Meridian place.

2. Lillie M. Phillips, 1315 C St. N. E.

3. Mildred Croson, 622 F St. N. E.

The words with omitted letters were as follows: "Edison" in the Olympic Theater advertisement, spelled "Edson;" "armies" in Crandall's advertisement, spelled "armes;" "northeast" in Empire Theater advertisement, spelled "norhest."

Watch Next Sunday's Times For Another Movie Contest

## Truths By Women Who Know Care and Treatment Given Indigent Consumptives The Tuberculosis Hospital

Because they spread tuberculosis germs, advanced consumptives are a menace to those with whom they are thrown in contact. To supply a haven for such cases, when indigent, is one of the chief functions of the Tuberculosis Hospital of the District.

The other function is to cure all patients suffering from the disease in its early stages who cannot afford to pay for treatment.

A description of the building, the grounds, the open-air cottages, and the equipment is given herein by Miss Rose De Coursey, who has been superintendent of nurses there for years.

Miss De Coursey explains that the advanced cases are not allowed to come in contact with those in the early stages of the disease. When speaking of the method of treatment given, she points out that the most important thing is the regulation of rest and exercise. Read some of the other interesting statements which Miss De Coursey makes about this municipal charity, in the following article:

By MISS ROSE DE COURSEY.

On July 1, 1908, the Tuberculosis Hospital was opened for patients. The institution is owned and controlled by the municipal government, and is under the direct control of the Board of Charities. Congress appropriates \$50,000 a year for the maintenance of this hospital, and all patients are treated free. Patients who are able to pay for treatment are not admitted.

The hospital is located on an attractive tract of land well elevated above the city, comprising thirty-six acres, at Fourteenth and Upshur streets northwest. There are numbers of large shade trees and an abundance of room for walks for the patients. The hospital building is constructed on the ward plan. The first two floors consist of wards, bright and cheerful, which can be heated, accommodating sixty advanced patients. The patients have their meals brought to the bedside and there is a nurse and orderly for each ward.

The third and fourth floors consist of open, screened-in wards, accommodating sixty indigent patients. They have their meals in a large dining room on the ground floor, and use an elevator to get up and down from the wards. These patients in the early stages of the disease spend a great deal of time in the open-air resting grounds, and are not brought into contact with the advanced cases. The more advanced patients.

Open Air Cottages.

In July, 1913, Congress appropriated sufficient money to build six open air cottages on the grounds in the rear of the hospital. These cottages contain private rooms, and will accommodate fifty indigent patients. This brings the capacity up to 135 beds. The institution has a modern laboratory, operating room, drug room, and an excellent corps of physicians and nurses.

A great many patients wait until it is too late for a cure before coming to the hospital, and are able to receive a large number of advanced cases. Many of these patients, however, get much better in the open air, and are able to return to the open wards, where, in some cases, they get well and are able to return to their work. The majority of patients who enter while their trouble is in the early stages become well and are able to return to work. It seems to be difficult, however, to persuade patients to take treatment for tuberculosis in the early stages of the disease, for the reason that they don't feel sick and badly until the lung trouble has progressed to the advanced stage.

Treatment.

Many patients in the early stage also object to entering the hospital, because they fear they will be put in a ward with advanced patients. This is a mistaken idea, as I have shown above that we have more room for early cases than for the advanced cases. Since the opening of the institution we have had seventy-five patients who have become apparently well and have been sent back to work. Practically all of them are now working in the city. We have 25 patients who have been markedly improved, and many of them are now at work.

The treatment in the hospital consists primarily of fresh air, good food, and carefully regulated rest and exercise, medicine being given to all cases in which it is needed. The diet consists of three substantial meals a day, with nourishments of milk, eggs, etc., between meals, as prescribed by the physician. There is a dietitian who supervises all meals and who prepares special diets for patients on the physician's order. There are usually from twenty to forty patients in the hospital who are on special diets. The institution has a large garden, from which are furnished fresh vegetables six months of the year.

Functions.

One of the most important points in the treatment of tuberculosis is the careful regulation of rest and exercise. Patients who have fever are required to rest either in bed or in a chair until the fever subsides. They are then advised by the physicians about when and how to exercise, and as they get better are, in some cases, given light work to do such as looking after flower beds, lawns, cleaning around grounds, helping to clean open wards, painting, etc., so that when these patients are discharged they will be able to work, and will be self-supporting. Patients who have fever are not allowed to do any work, but are given books and magazines to read, and in the case of women are allowed to do sewing and embroidery.

The Tuberculosis Hospital performs two distinct functions: the first is to cure and improve patients whenever possible; the second is to afford a haven for far advanced consumptives who have no suitable place in which to take treatment, and who would be spreading the germs of tuberculosis throughout the city of Washington for months, and in some cases, even for years, if they were not taken care of in the hospital.

Patients Appreciative.

The first function, namely, the cure and improvement of patients takes place chiefly in the open wards and in the out-door cottages. The second function, that of affording a haven for far advanced consumptives, is taken care of in the closed wards.

These two classes of patients, the early and the advanced, are not brought into contact in any way. It is not to be expected that in an institution taking care of a certain proportion of hopeless cases every patient will be absolutely happy and contented, but, while there are occasional patients who are discontented and unappreciative, the vast majority of them are appreciative and contented.

The institution is doing an unlimited service, both to the tuberculosis sufferer and to the community, and to the general public and deserves in every way the confidence of the people of Washington.

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DANDRUFF FALLING HAIR ITCHING SCALP

Coat Collar Covered. Ashamed to Go in Company. Cuticura Soap and Ointment Completely Healed.

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"Remedies failed to do me any good. About a year ago I saw the advertisement of Cuticura Soap and Ointment and sent for a sample. After the first treatment I discovered I was getting better. I purchased some Cuticura Soap and Ointment and continued using them until I was completely cured." (Signed) Geo. W. King, Jan. 1, 1914.

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MOVING PICTURES

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PART 9

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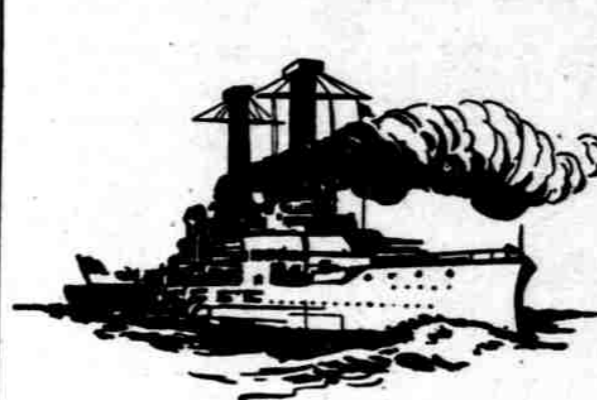
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